

1-13-1992

## Columbia Chronicle (01/13/1992)

Columbia College Chicago

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# THE COLUMBIA COLLEGE CHRONICLE

VOLUME 25 NUMBER 13

THE EYES AND EARS OF COLUMBIA

JANUARY 13, 1992

## Burglars hit Wabash Bldg.

By Jade Williams  
Staff Writer

Burglars hit three floors in Columbia's Wabash building the first weekend of semester break, vandalizing and stealing thousands of dollars in equipment from several departments.

The thefts occurred late Friday, December 20, following a "staff only" Christmas party in the Hokin Center and a student dance party in the Annex, according to security.

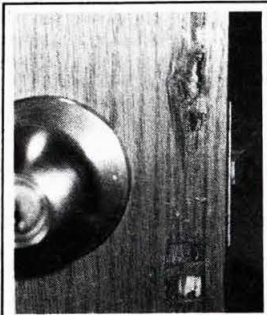
Among the areas broken into were: the art department, 10th floor; the *Chronicle* newsroom, 8th floor; the interdisciplinary arts and dance/movement therapy offices, and the theater costume shop, all on the 2nd floor.

The burglars gained access to these areas by using a screw driver or pry bar, according to security.

Carolyn Koo, art department

secretary, said the office's Macintosh FC computer was the only thing taken during the burglary.

Omar Castillo, the *Chronicle* photo editor, discovered more



Pry marks show how burglars broke into school offices.

than \$2400 in photo equipment missing from his darkroom along with his photographer's vest

the following morning.

"Everything was missing. They stole my life!"

"I immediately knew something was wrong when I walked into the newsroom and saw the back lights were on," Castillo said.

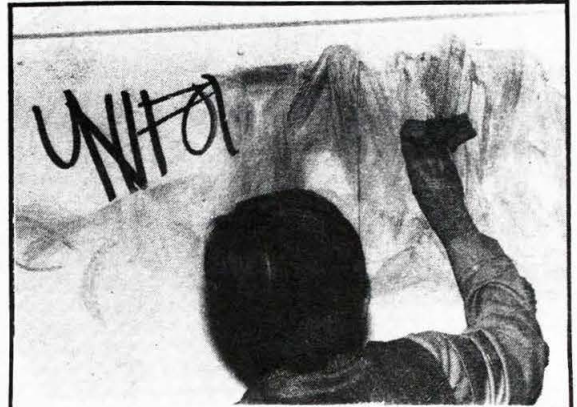
"I called security after discovering the locks were popped on the darkroom and computer lab doors."

Castillo said he hopes the *Chronicle* newsroom will be equipped with alarms, like those in the computer labs on the 4th and 8th floors.

"We have valuable equipment in our newsroom. We were very fortunate the burglars didn't take our computers," he said.

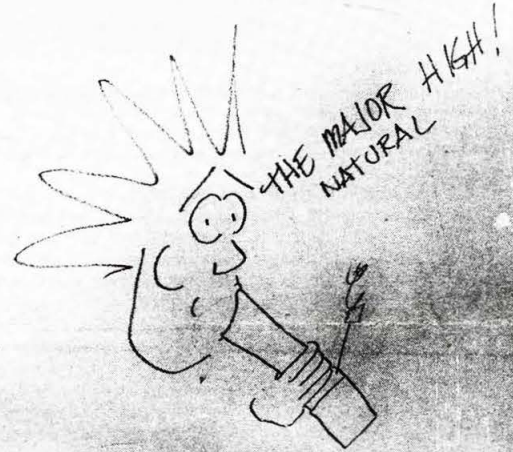
Denise Klibanow, program assistant and manager of the joint departments of Interdisciplinary Arts & Education and

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Page 3



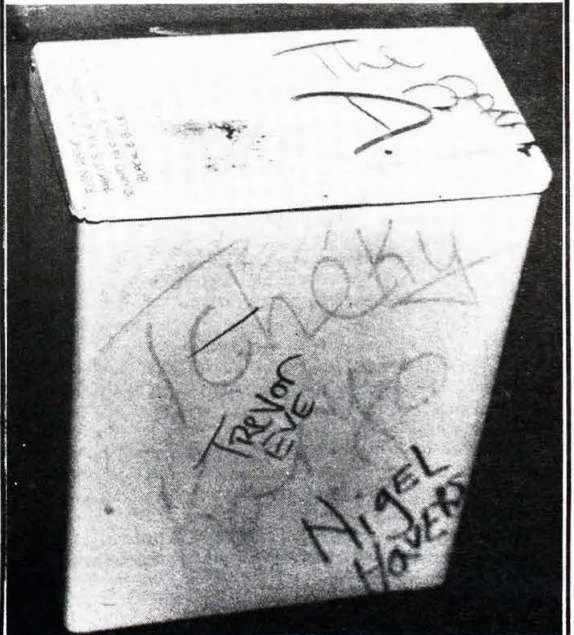
Julie Smith for The Chronicle

Maintenance man Louis Smith furiously wipes off the frequently seen marks in a front elevator of the Wabash building.



By Omar Castillo/Photo Editor

Smokin' in the girl's room!



By Nicole Lyle Staff Photographer

A 'trashed' container in the women's restroom in the Michigan building

## Student fired for harassment

By Elizabeth Rodriguez  
Staff Writer

A Department of Management work-study student was fired last November in part because of sexual harassment, according to a department spokeswoman.

Sophomore Eric Johnson was fired from the management department because of a

series of incidents and because his job performance "was not working out," said Mosella Clair, office manager of the department.

Johnson's comments and actions toward a female co-worker were not the sole basis for his firing, but was the "straw that broke the camel's back," Clair said.

She declined further comment, saying it would be unprofessional to provide detailed information on personnel matters.

Johnson denied the sexual harassment charges but admitted that he complimented a female co-worker, telling her she had "a nice shape," and touching her shoulder.

After the incident, Clair immediately fired Johnson. She told him the woman was offended and afraid Johnson

would follow her home. But Johnson said he was in the school building when the woman left.

"I was fired the same day Ms. Clair approached me," Johnson said. "It came as a surprise to me because I didn't know she was offended by our last conversation."

Johnson said he had complimented the woman on previous occasions. At one point, he said, the woman asked him to evaluate her character.

"She wanted me to give her my opinion on what kind of person she is, and I told her I would rather not. But she insisted, so I did. And she was offended," Johnson said.

"People have certain in-

**See Harassment**  
Page 2



Eric Johnson

## Graffiti makes its mark

By Antoinette Tuscano  
Staff Writer

Graffiti comes in all forms, and in all places: CTA platforms, garage doors, and public bathrooms. But you can also find it in the nooks and crannies of Columbia College.

Graffiti may not seem like a problem around Columbia because maintenance workers make every effort to remove the graffiti immediately. Larry Dunn, the director of Building

Services, said that if the graffiti is not removed immediately students may have an uncontrollable urge to add their own indispensable words of wisdom.

The graffiti is removed so quickly many students do not even realize there is a problem.

"Once I saw them cleaning off some graffiti from the elevators, but the graffiti problem is not too bad—except in the girls' bathrooms," says Lisa Pingatore, a television major.

The graffiti is also "random and never consistent," Dunn said. Sometimes, it seems as if there is no graffiti for weeks; other times the graffiti needs to be cleaned up every day, or even two or three times a day.

The graffiti is not always in the same place either, making it harder to find. But, there are frequent targets, including the men's bathrooms on the sixth

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Page 2

### Features

**Public Enemy "Strikes Black"**

Read about their new album...page 4.

### Opinion

**Crescenzo rep's to fan letters**

Read his friendly dialog on page 7.

### Arts

**World Tattoo, others make**

S.Wabash a growing gallery scene. Page 5.





## from the stairwells

by KJ Zarker

This is my final column, since I'm graduating now. (That warm breeze that just tousled your hair was a collective sigh of relief emanating from the *Chronicle* office.) Gee, I learned a lot in college.

I never was the "belle" of the journalism department. (I am, however, cuter than the caricature depiction that heads this column.) I showed potential, at first, for that role. But out of intellectual hunger, I deviated from the prescribed track.

You see, I am suspect of mainstream unanimity. My passions are too messy for trend following, and they slop over the dictated boundaries of the televised nightly news. The neatly produced daily papers, manufactured for the consumption of the masses, only leave me feeling hungry. So I could never be a dedicated student of contemporary college-type journalism.

Instead, I chose to be a transient of study—I have a hearty appetite for the eclectic. I wore over-sized clothes and picked through Columbia's offerings, gorging myself on the most delicious food for thought, and begrudgingly swallowing the occasional time-wasting grub.

To the credit of Columbia, my nonconformity was not punished, and my hard work was rewarded. I appreciate the scholarship monies, but my gratitude really lies with a few very special teachers in several departments who fulfilled their contracts quite well: they worked for me. **Lesson #1: Remember, your teachers work for you—but you must pay them in equal reciprocation.**

My undergraduate education was as liberating and as maddening as the urban environment surrounding me. But the learning don't stop here. It just goes on and on.... **Lesson #2: Learning knows no boundaries; institutional, biological or otherwise.**

Think about it. You *know* what you know. No doubt about that. But do you know that you don't know what you *will* know? Therefore: you will never know everything, but you will always get to know more than you ever knew before! Makes life worth livin', don't it? **Lesson #3: Intellectual growth does not happen without change—it requires stretching your self beyond prescribed city territories and popular national ideologies.**

As a student-of-life-at-large, I walk around the city a lot. On one of those recent walks I thought I saw David Duke on State Street. He passed me quickly, going in the opposite direction.

At first I thought, "Naw!" but the image was too poignant to ignore. So I turned and followed this man to a crowded street corner. **Lesson #4: Question things.**

His face disappeared and reappeared, depending upon how the crowd around him moved. As the light changed and the crowd moved forward, I got a better look, and realized that it was only a man wearing a *mask* that resembled David Duke. What a relief!

I turned to resume my walk but found, much to my dismay, more faces, or rather, masks, I think, intermittently disappearing and reappearing in the crowds. They were life-like semblances of David Duke...Darryl Gates...Yitzhak Shamir... It was creepy.

"I'm not in Chicago, anymore, Toto," I thought. (Toto is an invisible cultural critic who rides on my shoulder and nips at my ear.) "Is this, perhaps, the Twilight Zone? Have I fallen backward in time? Or is this really happening here and now?" (History seems like such an old, old thing, doesn't it? Surely something we've outgrown!)

Toto said nothing, which is unusual, considering her normally profanity-ridden vocabulary. Her silence was scary. I felt like screaming. **Lesson #5: Silence really is deadly.**

Ah, yes, and speaking of masks, just one more thing. Remember "V," the TV show about lizards from outer space who disguised themselves as humans and pretended they were friendly but who, in fact, ate people? Remember how cool it was to watch them peel off their masks and reveal their red slanty eyes and slithering tongues?

Well folks, take a close look at the president. Yup, George Bush is a lizard. So send him a jar of bugs periodically to appease him, won't you? **Lesson #6: Feed your president.**

Finally, a note to the *Chronicle*: Thanks for the ride, but you know, I really prefer walking—you see more that way.

## HARASSMENT

from page 1

securities about themselves and if another person brings them out they feel you've crossed the line with them," he said. "Maybe I did cross the line and said more than compliments to her. When I touched her shoulder I didn't realize I had done something wrong."

Management chairman Dennis Rich said he had no involvement in Johnson's firing but praised Clair as an effective office manager and agreed with her decision.

Johnson claimed a report on the incident was filed with John Moore, assistant dean of academic affairs, but Moore denied the file existed.

"Eric came to my office and spoke to me about the incident and I referred him to Jan Grekoff in the placement office," Moore said. Grekoff, the director of placement, confirmed that she received notice of Johnson's firing but would not comment.

"It would be confidential information to discuss the grounds on which Eric was fired," Grekoff said.

The work-aid/study warning and termination policy requires a verbal warning, a written warning, termination and an appeal process. Johnson said he was fired the same day he was reprimanded and claims that he never received a verbal or written warning.

Johnson said he will not appeal his termination and will look for another job.

Under the policy, work-study students can be fired for insubordination, theft, physical violence and/or verbal abuse and sexual harassment.

Although Johnson said that his female co-worker was initially frightened by him, he said she was sorry to learn about his firing.

"It's not fair that society is set up this way, having to be cautious of your every word. It's unfortunate for me and it's unfortunate that she was scared," Johnson said. "If society were different, this wouldn't have happened. The fact that I'm a black male had a lot to do with it. If I were a white male who gave her a compliment, this whole incident would not have happened."

## GRAFFITI

from page 1

and seventh floors in the Wabash building, where the mirrors and walls have been carved.

The stairwells also offer a certain appeal for graffiti. The inside of the front elevators in the Wabash building also have been targeted by graffiti artists, only no one really seems to be sure about the artistic value of the graffiti.

The graffiti is not what it used to be 10 years ago, said Bill Edmonson, a computer graphics major, who is pursuing his second degree at Columbia.

"As far as I can remember (at Columbia in the early 80s) there was not any racial bashing or anti-gay or pro-gay graffiti. In 1982 the graffiti was just (rock) bands and stupid jokes. When I first came back here 3 1/2 years ago that (the graffiti) is what really grabbed

me," Edmonson said.

"Anonymous notices (called Elfshots) have appeared on the bulletin boards by the elevators instructing people how they can best go about performing random acts of graffiti," said Louis Smith, the day janitor in the Wabash building. The notices are immediately taken down as soon as they are noticed, he said.

Some of the graffiti or stickers on the walls portray gay symbols or messages, ranging from stickers with pink triangles, to little red stickers saying "the government has blood on its hands." Other graffiti is racially motivated.

According to the Columbia College Student Handbook, "abuse, vandalism, or theft of college property...may constitute grounds for immediate dismissal."

"We don't have half the problem (with graffiti) that

other institutions have, but it's offensive and a destruction of property. I don't like to see that anywhere. Overall students seem to respect areas that they have to use," said Dunn. But the offenders have never been caught.

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# BURGLARY

from page 1

Dance/Movement Therapy, was very disturbed after finding her office vandalized and robbed of two portable stereos and the office telephone.

"They (burglars) trashed the office, damaged the door, and now I'm not going to be reimbursed, that's not right," Klibanow said.

Earlier this semester, Klibanow said her office computer printer and key board were stolen.

"We need better security and insurance," Klibanow said.

Nanette Acosta, an instruc-

tor in the theater/music department, said a couple of the costume shop's laundry room cabinets were broken by the burglars.

"It's not the first time this has happened," she said.

The graphic arts department reported the burglars attempted to break into the graphic arts cage on the ninth floor but couldn't get through the door.

A security officer reported the night as being "unusually busy" with several disruptive incidents such as fights by student party-goers which caused him to leave his post.

The burglaries appeared to be done by individuals who "know the ins and outs of the

building," a security officer said.

"We don't have a real theft problem," Ed Connor, director of security said. "We recover quite a few things that are reported missing."

Connor said many items reported stolen by individuals through the year are lost due to negligence, or are found later in another office or department that has borrowed the item.

No suspects are in custody nor has the police department been notified, according to security.

It is up to the individual who is victimized to request for the police to be called for a formal report, Connor said.


As far as the college's

property is concerned, the administration plans to take the "in house" security report to the police station to have a formal report done for insurance purposes.

The Chronicle has learned from the 1st District police station that only one police report for theft was filed by Columbia in 1991. That report was filed by the bookstore in December.

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Funny thing about your car. You left it just for a minute, to run in for some dog biscuits. Next thing you know, you and the dog biscuits are standing on the corner, waiting for a bus. Maybe this hasn't happened yet. But if you keep leaving your car unlocked it probably will. So lock your car and don't take your keys, every time you leave it. And don't leave tempting packages on the seats. Find out more about preventing crime. Write to: McGruff, P.O. Box 362, Washington, D.C. 20044. That's one way to help me.

## TAKE A BITE OUT OF CRIME

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ESTATES	TRUTH	
BED	HATS	DOE
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EXIT	ERROR	EWES
TIES	NEON	DENSE
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DERAT	LINSEED	
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Last week's crossword solution. Due to space restrictions, there will be no puzzle this week.

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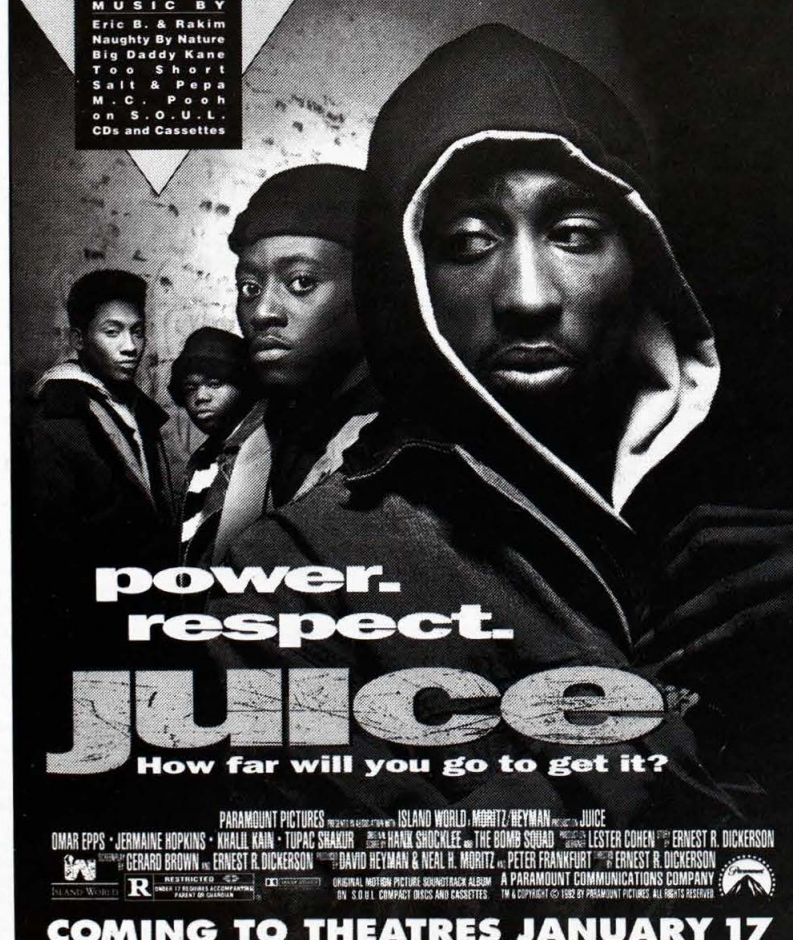
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### Singers and Dancers

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### Musicians

We seek Pianists with vocal abilities and a repertoire to consist of standards, show tunes and pop; musicians who play primary and secondary instruments, marching band players (brass instruments preferred)—plus Accordion players, Tuba, Percussion and Brass players; also musicians who are experienced in dance movement, marching band style. You should prepare two short selections.

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# The Enemy Strikes Black

## MUSIC REVIEW

By Natalie White  
Correspondent

If you thought they were gonna let up, you've got the wrong one baby—uh-huh! Public Enemy's new album *Apocalypse 91, The Enemy Strikes Black* is as hard hitting and saturated with social and political commentary as any of their past hits like, "Don't Believe The Hype" or "Welcome To The Terrordome." With their first single "Can't Truss It" at number three on the Billboard Charts, Public Enemy is indeed back and blacker than ever!

In the past, the leader of the group, Chuck D has stated that rap records are black America's television station and it is the only medium that interprets the news from a black perspective. *Apocalypse 91, The Enemy Strikes Black* promises to come as close to fulfilling this claim as any rap album released this year.

Chaotic and mesmerizing, the group's mixer and scratcher, Terminator X produces gut wrenching sounds nothing short of an air raid. The sirens and grinding scratches intermingled with the gravelly bass of Chuck D's voice on "Lost At Birth" is proof positive that Public Enemy has no intention of toning down. The track begins with a sinister male voice stating, "The future holds nothing else but confrontation," and at that moment, you're hit hard with plenty of bass.

Despite being labeled as "black nationalists" and "Anti-Semetic," Public Enemy dispels the rumors and continue to regard themselves as the mouthpiece for what's going on in the black community. *Apocalypse 91, The*

Enemy Strikes Black addresses a number of issues that affect black people in this country.

The issue of blacks selling drugs to each other in their communities is denounced by PE on the track "Nighttrain." Once again in true PE form, Chuck D's voice borders on self destruction while Flavor Flav's sing-song chant accompanies him perfectly when he belts, "...got the nerve as hell to

down. "I like Nike, but wait a minute/the neighborhood supports so put some money in it/Corporations owe/Dey gotta give up the dough to da town/Or else we gotta shut 'em down," Chuck grates on the track.

As they continue to delve deeper into the consciousness of America's racial dilemma, Public Enemy refuses to be quieted by critics and radio stations that refuse to play their records. "How To Kill A Radio Consultant" is a message to deejays and those in charge of programming at radio stations around the country who are reluctant to play more

solo guitar. These elements make "By The Time I Get To Arizona" a treat for rock n' roll fans.

And of course there is all the rock n' roll you could possibly stand on "Bring Tha Noize" which features metal group Anthrax. The bashing, furious pace of the song seems to at times rush Chuck D's usual rhythmic lyrical flow, but the authoritative ease in which he hurls each word carries a force kin to a volcanic eruption.

Produced by Stuart Robertz, Cerwin Depper, Gary G-WIZ and executive producers, the Bomb Squad, *Apocalypse 91, The Enemy Strikes Black* is a



FROM LEFT: FLAVOR FLAV, CHUCK D, TERMINATOR X, CHUCK D, FLAVOR FLAV, CHUCK D, FLAVOR FLAV, CHUCK D, FLAVOR FLAV, CHUCK D

## PUBLIC ENEMY

yell brother man/he ain't a black man/known to murder his own....self-hater trained/to sell pain."

Staying true to their "old school" brand of dealing with prevalent political issues, Public Enemy sends a strong message to the black community as well as the companies and corporations that blacks buy from. "Shut Em Down" discusses the problem of companies not putting anything back into the community. Chuck D advises black consumers to come together as a unit to shut the companies

hardcore rap. Chuck D contends with his voice rising and crashing into an explosive, "Damn gimme rap, no band/I want some X-Clan/...Only black radio station in the city/Programmed by a sucker in a suit/slick back hair/he don't even live here..."

Where most rappers allow a constant synthesized beat to dominate, Public Enemy doesn't rely simply on bass, but constructs rhythms from a number of elements including snippets from speeches and talk shows, chanting, background humming or heavy

journey through the heart of rap music. In a time when rappers would much rather discuss their sexual prowess or boast of their ability to rap, Public Enemy continues to rise to the occasion with just enough "bass in your face" to groove to while providing hard-hitting lyrics that provoke much thought.



# The "ODDS" are in your favor

## MUSIC REVIEW



By Ginger Plesha  
Staff Writer

Have you had enough of the Pop World spoon-feeding you the same old musical flavor of the month?

Are you prepared to take a walk on the wilder side and add a flavor or two, to your usual musical diet?

Could you get even more adventuresome and attempt to swallow three flavors at once in one death defying leap of the spoon?

If you've answered yes to any of these questions then you're more than ready for Neapolitan, the debut album from the Vancouver band Odds, on Zoo records.

Lately, alternative music

had become synonymous with the likes of Manchester and Seattle, for a good reason. Such hallowed grounds have given birth to some truly great sounds. Unfortunately, all of the attention in these specific areas has caused many of us to overlook what's happening elsewhere.

Vancouver Canada, has long been a virtual hotbed (in a cold country) for alternative music, having spawned the career of Skinny Puppy, Frontline Assembly, The Grapes of Wrath and now Odds.

Steven Drake (guitar, vocals), Doug Elliot (bassist), Paul Brennan (drums), and Craig Northey (guitar, vocals) came together back in 1987 to form a rent-paying band called Dawn Patrol. They also formed Odds as a means for playing original material. Through the 700 gigs they performed as both bands, they perfected the tight-knit musical mastery we hear on Neapolitan.

After swallowing a mouthful of Neapolitan, I found that there was one tasty little number that I just couldn't shake, "Wendy Under the Stars."

Through a series of softly swaying acoustics and sweet vocal harmonies, this song becomes an unlikely tribute to the (so called) King of rock-n-roll.

In this tale of Elvis meets "The Graduate," a 31-year-old woman does more than console a 17-year-old boy on the night that Elvis dies. Odds blatantly but gently describe the events of this tragic evening: "I was fucking Wendy under the stars the

see ODDS page 7



Lydia Tomkiw and Don Hedeker of Algebra Suicide

## Committin



By Karen Sobus  
Staff Writer

Alternative music is the new wave in rock and Chicago has enough local bands to corner the profit.

Lydia Tomkiw, a Columbia graduate, and Don Hedeker, combine on stage as Algebra Suicide rock band.

"It's easier to work with my husband because more honest than I could be with a stranger," said Lydia, who holds a Bachelor of Arts degree in English, a Master of Arts degree in Interdisciplinary Arts from Columbia University.

Tomkiw reads her poetry while her husband plays synthesizer, drum machine, and computer. Lydia performs dressed in white in front of a white background with colorful abstract images and poetry words flash on the screen.

"The visuals are important," Tomkiw said. "I like something to see besides two people on a stage."

The musical accompaniment enhances the words, giving them an even more bizarre twist.

"It's fascinating to see them perform," said Susan Lange, chairman of the Interdisciplinary Arts Program. "The lyrics are very dark, urban and very her."

What started out as a common interest between husband and wife in 1982 is now an internationally known act that has cut several records.

Algebra Suicide began their road to stardom at friends' parties and local alternative bars in Chicago. While the duo still sells out local bars and clubs such as Lower Links, Club Metro, ARC, and Link's Hall, the band has also made a lasting impact overseas.

The band's a leading figure in performance art, said Paul Hoover, coordinator of the poetry program at Columbia. "Lydia writes very strong poetry."

Algebra Suicide has toured Europe twice and said the band has a larger following there than in the United States.





Suicide

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she said.



"What we do isn't considered weird out there, like it is in Iowa." The band's overseas success started when its first release, "True Romance at the World's Fair," was chosen by *Trouser Press* to appear on a compilation album entitled, *The Best of America's Underground*. After that, Algebra Suicide material appeared on several international compilations.

American and European fan mail began floating in little by little, giving the band international connections, Tomkiw said.

"The band is very creative," said Charles Bernstein, a freelance writer and journalism graduate from Columbia. "It's nice to see a band that isn't all boy meets girl. It's more free flowing thought that doesn't always make sense, but doesn't have to."

Algebra Suicide toured Europe the first time through a grant from Chicago Artists Abroad, through Columbia College. In the midst of planning their tour, Belgium's Body/Antler Subway Records offered the band a record deal.

"I've always found it strange that we are more popular in Europe, even though my poetry is in English," Tomkiw said. "Non-English speaking audiences seem to understand us so well. They pick up on a basic connection."

The second European tour, selling out crowds of 150 to 500 people, was primarily financed by the money made during the first tour.

Algebra Suicide's latest CD, *Swoon*, recently released in Europe by Body/Antler Subway, is being released in January in the United States through Widely Distributed Records. The CD features 12 new poems, as well as several bonus tracks from their previous CD, *Alpha Cue*. According to Tomkiw, the cover of *Swoon* is a picture of her and her husband taken in a photo booth.

Tomkiw, 32, who stopped working full-time in 1989 to manage the band, is the author of four poetry collections and writes poetry for literary magazines. Hedeker, 34, is a professor of statistics at the University of Illinois at Chicago. The couple practices daily and performs at least two weekends a month. They also plan gigs in cities where they will be vacationing.

They have performed live at colleges nationwide, as well as on college radio stations. The band has also made videos seen in the U.S. and Europe on cable stations.

## Gallery hopping about town



By William Finley

Staff Writer

Walk south from the 11th Street campus. Stay on the left side of Wabash Avenue. Pass the Grant Park Hotel. Cross Roosevelt Road. You're almost there.

Ignore the smashed bottles on the sidewalk and the abandoned store fronts, nothing will jump out and bite you.

It's right there on your left, 1255 S. Wabash Ave., the home of Chicago's three newest and hottest art galleries: the Blind Faith, the World Tattoo and MWMWM.

Ring any one of their intercoms located near the gallery entrances. Don't worry, they'll let you in, there's no admission charge. Walk into the old, dilapidated stairway; it's a little creepy but you're still safe.

Take the elevator, please. It was in its prime in the '40s. It bumps and grinds, but don't worry, you're still safe.

Get off on the fifth floor and visit the Blind Faith Gallery. Walk in and see the dingy corridor give way to a bright expanse of hardwood floors and large windows. Just say hello, you don't need to buy a ticket.

Sheila Howe-Malloy and her husband Bob own and curate the gallery. They specialize in "figurative realism," an art form, according to Howe-Malloy, that does not get much wall space in Chicago area galleries.

The current show at Blind Faith, "Lost Angels" by Susan Miller, is a prime example of the style. It consists of painted portraits drawn realistically to capture the hidden essence of the subject.

The paintings depict vendors along Milwaukee Avenue here in Chicago as well as people from the artist's childhood home in rural Michigan.

The rural pictures jump right out at you. One painting, "Saint Ricky," shows a haunting young lady leaning over her pet dog. She seems too old for her years, as if she has gone through some tragedy that the viewer can only guess at.

Eight other paintings are from the "Saint Series," and the pain and isolation found in some parts of rural America is on each one of the faces.

In the second part of the show, Miller paints vendors and people from along Chicago's Milwaukee Avenue. Bathed in muted orange, a child and his older brother appear to be looking for trouble. A lady stands proudly in front



Miller painting in front of her

the on canvas. By: W. Finley

of her stereo store.

Miller brings her subjects so close to the viewer that we know them better from her paintings than if we walked by them on the street. Many people can paint realism, but not many can paint a face that jumps out and bites you.

Howe-Malloy chose the South Wabash area after looking around for years. "Things are too expensive in the Superior district, and in Pilsen, there is limited traffic."

She admits she has trouble attracting people to their gallery because of the area but said a recent opening attracted 60 people. She said she believes strongly that the area is going no place but up. Howe-Malloy worries, however, that as the popularity of the area increases, so will their rent.

"Lost Angels" runs until Jan. 18 and will be followed by a show by Agnes McGregor.

Blind Faith's hours are Wednesday - Saturday, 1 p.m.-5 p.m. and Friday, 6 p.m.-8 p.m. But call first to see what's going on (312-922-3771).

Walk down one flight on the dusty stairway to MWMWM, a winding and twisting space of hallways and corridors.

Owner Chris Murray agrees that the South Wabash area is on the rise. "There are more

galleries thinking about moving in," Murray said. He added that the extension of Roosevelt Road to Lake Shore Drive will increase traffic in the neighborhood.

Only in business for eight months, MWMWM will hang a show dedicated to the art of print-making on Jan. 24. The show will feature the works of Stacey Pearl, Tony Fitzpatrick and eight other artists.

Opening Feb. 26 at MWMWM is a one-man show of "Conceptual Political Mixed Media" by artist Dennis Laszuk. Call 312-786-0782 for details of these and other events.

The third floor houses the most famous of the three galleries: The World Tattoo Gallery. It is renowned for its opening night parties, where for five bucks you get all the beer you can drink and live music in addition to the art.

The World Tattoo is also known for its annual Elvis show (works dedicated entirely to the King) and resident artist Tony Fitzpatrick.

Fitzpatrick sees a down-side the area's growing popularity. "Once all of the artists move in it's going to ruin a perfectly good neighborhood," he said.

Opening this month on the 10th at World Tattoo is "Sexuality in Religion," a show selected by the gallery's staff. The show's intent is to discover if sexuality can be merged into religion without shame, and how artists today handle the subject matter differently from the masters from the past. Stop in and see.

On Feb. 14, the World Tattoo will feature its already famous "All Elvis Show." All the works, many from well known artists, pay homage to the King.

World Tattoo is open Monday-Saturday, noon to 5 p.m. 312-939-222.

For the art student, all three galleries have time set aside to look at student work. "We are a most approachable gallery," says Michelle Fitzpatrick of World Tattoo. Have your slides, cover-letters and resumes ready. Each gallery has a different time to see and critique work. Call ahead to find out the best time.



Browsing through exhibits at the World Tattoo Gallery



Julie Smith for The Chronicle





## LETTERS

To The Editor

### ...By Any Other Name

Since this academic year began, I have been contacted a half dozen times by four different *Chronicle* reporters. They needed a variety of institutional data for their articles, and I was happy to cooperate with each of them.

The first time I was mentioned, I was Dr. Dennis Peacock, Dean of Institutional Research. The next time, I was demoted to Director and lost my Doctorate in the process.

In the most recent issue, I lost my name, too. Now I'm David Peacock. I dread my next mention: "some guy in some office said..." For Christmas, could I please at least have my name back.

Hopefully yours,  
Dennis E. Peacock

**Editor's note:** The *Chronicle* apologizes to all three of you for the inconvenience. Your help this past semester has been much appreciated. Unfortunately, we missed Santa in time to give him your wish list, but we don't think he'd mind if we belatedly grant just this one. So to ring in the new year, from this day forward you shall be re-known as:

Dr. Dennis Peacock, Dean of Institutional Research.

### Hey Steve

In the beginning I sorta liked the idea of you having your own club, and at one point I even considered myself a member. But it seems to me that as time goes by "Crescenzo's Club" reads more like "The White Culture Club."

Hey Steve, you'd better get to the doctor quick, because the more you write columns (like the one in the Dec. 16th issue of the *Chronicle*), the darker you're becoming. Wow!! Who knows, maybe you're becoming black because you seem to know more about African Americans than Dr. Alvin Poussaint. Know who that is Steve?

What's wrong with African American's having our own organizations, beauty pag-

eants and whatever else we want? Who does it hurt? Did you ever consider that perhaps if African Americans are ever to receive the well deserved praise and recognition for their contributions, they had better look to each other for them because nobody else is going to.

As far as us "having our own buses and restaurants" maybe that's not such a bad idea... For years we shared your buses and had to sit in the back! Dr. King advocated integration, but his intention was not for us to lose our identity. So, Steve, you're still my boy but the more I read your column, the more Public Enemy's "Can't Truss It," comes to mind.

Natalie White  
Journalism Major

### Pro-Choice Education

I would like to respond to two of the pro-choice letters published in the Dec. 16th issue of the *Chronicle*.

**To Jon Le Grand:** Everyone should be concerned about how parents raise their children because of the high rate of child abuse. I would hope if you suspect a parent of child abuse you would notify the proper authorities and not say I "have no right how to tell a mother how to care for her child." As for your ridiculous contention that "education has little to do with being a parent." I'll only say that we should be educating ourselves all the time. Education shouldn't end with formal education ends.

**To Wanetta D. Cooper:** Women who are pro-life are not betraying their own gender because they don't feel a choice between life and death (i.e. having a baby or aborting a baby) is a valid one.

I hope both sides would agree that the best way to cut down the number of unwanted pregnancies is through education. Sex education should be taught in both the private and public schools along with the importance of birth control, and taking responsibility for one's actions. And it would be

if abortion didn't have to be an option anymore.

Mary Little  
Library Assistant

### Defending The Alternatives To Abortion

The opinion titled "Inside the 'God Squad,'" (*Chronicle*, Dec. 16) contains inaccurate and false information.

The Loop Crisis Pregnancy Center offers compassionate, humane alternatives to abortion for women and families facing unwanted pregnancies. In over six years of providing services to 12,000 women and families, we've never had a complaint from a legitimate client.

In fact, our client surveys, which women voluntarily complete after receiving services, have been given only the highest ratings on the counseling services received.

Ms. Tuscano makes many false accusations about our center. The counselors are college educated. I am a licensed clinical social worker, the highest possible credential given in social work by the State of Illinois, and many others hold MA's in counseling, nursing or other degrees.

The "pro-life" movement does not fund our center; we are funded entirely by individuals, churches, and the Chicago business community.

I make no apologies for the fact that our center values human life. Every person has value, dignity and worth to us.

That is why we are so committed to helping women with compassionate choices for life. Unlike abortionists and Planned Parenthood, we receive no income from a woman's decision to abort her child.

If Ms. Tuscano is an aspiring journalism student, I would caution her that her pro-abortion bias is all too apparent in her writing. Every good journalism student learns first that personal bias in reporting detracts from credibility.

Nancy Watson, LCSW  
Executive Director

## Broadcast trial rapes viewers

By John F. Kuczaj

Did you watch the William Kennedy Smith rape trial last year? Most everyone with cable did. It was interesting and taught us a lot about what's wrong with the judicial system and broadcast news.

Whether you think she was raped, or you think it was consensual, you can't argue that the whole trial was pretty ludicrous.

In the first place, I can't believe sensitive trials such as rape are allowed to be videotaped. Sure, some states allow cameras, but what's the point of not publishing the victim's name if her voice, hair color and body size are allowed to be transmitted to millions of homes.

The circle wipe over the victim's face was a clever trick,

### OPINION

too bad it didn't work all the time. A friend of mine taped her testimony and freeze-framed a part where she stood up and her face could be clearly seen for a few seconds—unbelievable! Nice job, CNN.

Oh, yeah, and while I'm talking about a circus atmosphere, didn't you think it was kind of funny how many different Kennedys paraded in and out of the gallery—in full view of the victim.

I'm surprised we didn't see Arnold Schwarzenegger and Maria Shriver make guest appearances.

Judge Lupo sure milked all of her publicity as well. This is her chance for fame. Just imagine how she'll be able to campaign: "The sensitive, but hard-ass judge who presided over the landmark Kennedy-Smith rape case—Vote for Mary Lupo!"

Between the prosecution counsel, the defense counsel and the judge, I hadn't seen that much grandstanding since *Wrestlemania 6!*

But, back to CNN. With the U.S.S.R. disintegrating, the U.S. caught in a terrible recession and new Democratic presidential candidates crawling out of the woodwork, what did CNN broadcast from gavel to gavel? The life-threatening, earth-shattering, ultra-important William Kennedy Smith rape trial.

Maybe it's just me, but I don't think that charade warranted the coverage it got from a news channel that supposedly has some integrity.

I actually learned more from MTV about the breakup of the U.S.S.R. than I learned from CNN one afternoon—unbelievable!

## WHAT DO YOU THINK?

Columbia students voice your opinions. We're saving space for you. Bring your opinion pieces or letters to the editor to the *Chronicle* office, room 802-Wabash, by 5:00p.m. Tuesdays for publication next week.

### CHRONICLE

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STEVE

## Crescenzo's Club

I decided to take the time in this, my final column of the semester, to answer and acknowledge some of the people who were caring enough, and thoughtful enough, to write letters detailing how they felt about some of my columns—and in some cases, how they felt about me personally, even though they've never even met me. After all, without feedback, what's the use of writing a column, especially if you don't get paid for it. And besides, I've got tests, papers, and projects coming out the wazoo, and writing this sort of column is a real time-saver.

First, thanks to Shanita Bishop who was thoughtful enough and caring enough to write, in response to a column I wrote about the "high tech lynching" of Clarence Thomas, that I should "keep my big fat mouth shut about lynching...unless I was open for a demonstration." Well, Shanny, it just so happens that I would WELCOME a public demonstration on lynching—on two conditions. One, you have to bring your own rope, seeing as how I don't own one; and two, I get to leave when the veins in your eyeballs start to pop out. I have a queasy stomach when it comes to stuff like that.

Second, thanks to Leslie Cummings, who, in between calling me a Neanderthal and a beer drinking slob, was nice enough to let me know what a macho jerk she thinks I am for writing a column making fun of guys who share their feelings with other people.

Leslie, darling, in your knee-jerk rush to protect the Alan Aldas of the world, you missed the entire point of the column. My point was not that being sentimental made you a sissy. I myself am a warm, caring, sentimental guy—you jerk. The idea was that you're not a sissy if you want to share your feelings with someone, but you certainly ARE a sissy if you need to flock together with other men, like so many lemmings, and go on a retreat in order to do it—which is what the men's movement is all about.

Thirdly, thanks to both Robert Thompson and Susan Babyk, for letting me know

that rap is a valid art form, and I should give it a try first, and have an open mind about it before I "make a public criticism of something I know nothing about." Sue and Bob, what you don't realize is that I HAVE given rap music a chance. Every time I'm packed like cattle into one of the Wabash building elevators, invariably someone is wearing headphones, and INVARIABLY that cultured individual has rap music on so LOUD that I am forced to listen to it for eight floors, which is about seven and a half floors too many.

I am also exposed to rap music on the weekends, when I turn on those dance shows so I can watch half-naked women jiggle all over the place. There's been especially lonely days when I've listened to rap music for hours at a time, with my eyes riveted to the screen. Besides all that, a couple of my friends, I still can't figure out why, LIKE rap music, and they play it for me and try to get me to like it. So you see, it's not that I'm unwilling to give this new, innovative, socially relevant art form a chance. I did. I just think it sucks.

Fourthly, I would like to acknowledge Richard Loerzel, who wrote a well-thought out letter in which he made me out to be a combination of Hitler, Satan, and Attila the Hun. Dick, your letter was really the only one that disturbed me, because anyone that throws the term "blatant bigot" around like you did obviously has no respect at all for the written word, and how much power it can hold. Think long and hard before you liable someone in the press, Dick—it's really very irresponsible and childish.

Lastly, I would like to thank Bambi Ferguson for her insightful letter that put me in my place when I tried to make a joke out of sexual harassment. Bambi, I honestly don't know what gets into me sometimes. But, Bambi, I promise that I will take women seriously...no, Bambi, I promise that I will take women's issues more seriously. Bambi, how I ever could have tried to make a joke out of something that serious women like you, Bambi, take so seriously, Bambi, is beyond even my immature scope of reason. And so, Bambi, I apologize to you and to all the other Bambis out there whom I may have offended with my callousness.

I'm sorry I don't have the room to acknowledge everyone that wrote letters, but I appreciate them all. I hope everyone has a great semester break, and if you're graduating, good luck out there.

## ODDS

from page 4

night that Elvis died."

The nonchalant manner in which this insightful chorus is sung, make it easy for anyone to mistake one word (the sex word) for something a little less profane like walking. This exemplifies the Odds' rather prolific sense of humor.

An essential part of being Odds means departing the oppressing realm of normalcy, if

only for a short while. Like many of us the Odds fear being sucked into the societal black hole, and they discuss their feelings on "Domesticated Blind": "Making babies buying houses\A French guy's name is on our trousers\We used to be such rabble rousers\Before the world revolved around us\I've been domesticated blind."

Neapolitan is a masterpiece of mismatched emotions. Vocalists Drake and Northey easily add an aura of melancholy madness

to even the simplest song, with their abrasive vocals and humorous lyrics. Airy acoustics round out the Odds sound.

Such musical contradictions are best depicted on "Family Tree," while the band happily hums through the lines, "Family tree is burning to heat the house a little longer." This is actually a very sad song but Odds make it a fun sing-along.

Such sweet yet happy sorrow reins throughout Neapolitan, making it an ex-

tremely strong and exciting first effort from these Canucks. "Wendy Under the Stars, Truth or Dare, Domesticated Blind" and "King of the Heap" make this one delicious desert.

If Odds keep pursuing such

intelligent wit they could end up with the likes of Elvis Costello, Robin Hitchcock, Squeeze and Crowded House. Buyer beware, this is music for the light hearted and not the light headed. In the end you will be asking for another scoop of Neapolitan from Odds.

## The Chronicle

Students of Photojournalism can earn three hours of credit covering assignments, producing photo essays and feature photographs for the spring semester.

Please contact:

Omar Castillo/Photo editor x 432 or stop by The Chronicle office room 802 Wabash bldg.

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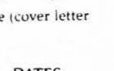
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All entries must be submitted to the  
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*\*Contest open to all students currently enrolled at Columbia College.*